

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MAY 25, 1872.

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HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

Mdlle. Tietjens—Madame Trebelli-Bettini—Signor Agnesi—Signor Foli.

THIS EVENING (Saturday), May 25th, will be performed Rossini's Opera, "SEMIRAMIDE." Assur, Signor Agnesi; Idrno, Signor Rinaldini; L'Ombra di Nino, Signor Casaboni; Oroo, Signor Foli; Arsnoe, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens. Director of the music and conductor, Sir Michael Costa.

Next Week.

First Appearance this season of Mdlle. Christine Nilsson.—First Appearance this season of M. Capoul.

ON TUESDAY NEXT, May 29, Verdi's Opera, "LA TRAVIATA." Alfredo, M. Capoul (his first appearance this season); Germont Georgia, Sig. Mendioroz; Gastone, Sig. Rinaldini; Il Barone Duphol, Sig. Sinigaglia; Marchese d'Obigny, Sig. Casaboni; Medico, Signor Zoboli; Flora Bervoix, Mdlle. Rita; Amina, Mdlle. Bauermeister; and Violetta, Mdlle. Christine Nilsson (her first appearance this season).

Seventh Appearance of Signor Italo Campanini.

Mdlle. Tietjens—Mdlme. Trebelli-Bettini—Signor Rota.

Subscription Night, being the "fourth" of the "Seven Subscription Thursdays" announced in the prospectus.

THURSDAY NEXT, May 30, "LUCREZIA BORGIA." Lucrezia Borgia, Mdlle. Tietjens; Maffio Orsini, Madame Trebelli-Bettini; Il Duca Alfonso, Signor Rota; Gennaro, Signor Italo Campanini (his seventh appearance).

Extra Night.

Second Appearance of Mdlle. Christine Nilsson.

Second Appearance of M. Capoul.

FRIDAY NEXT, May 31, "LA TRAVIATA." Alfredo, M. Capoul (his second appearance this season); Violetta, Mdlle. Christine Nilsson (her second appearance this season).

Mdlle. Marie Marimon.—M. Capoul.

Saturday, June 1 (first time this season), Rossini's Opera, "IL BARBIERE DI SIVIGLIA." Il Conte Almaviva, M. Capoul; Fiorella, Signor Rinaldini; Il Dottore Bartolo, Signor Borella; Figaro, Signor Mendioroz; Don Basilio, Signor Agnesi; Berta, Bauermeister, and Rosina, Mdlle. Marie Marimon.

The Opera will commence at half-past eight.
Stalls, 21 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s. Gallery, 2s.

Boxes, Stalls, and Tickets to be obtained of Mr. Bailey, at the Box Office of Her Majesty's Opera, Drury Lane, which is open daily from ten to five; also at the principal Musicians and Librarians.

CRYSTAL PALACE.—THIS DAY.—THIRD

GRAND SUMMER CONCERT. Mdlle. Carlotta Patti, Mdlle. Anna Renzi, Mdlle. Fiorella, Herr Walter (principal tenor of the Imperial Opera, Vienna), Signor Francesco Motino, and Mr. Santley (his first appearance at these concerts since his return from America). The Crystal Palace Choir. Solo Violin, Mdlme. Norman-Neruda. Conductor—Mr. MANS. Stalls, Half-a-Crown; Admission by Half-Crown tickets, purchasable beforehand; by payment at the doors, 5s.; or by Guinea Season Ticket.

MADAME CARLOTTA PATTI and Mdlme. NORMAN-NERUDA, at the Summer Concert, THIS DAY, Saturday.

MR. SANTLEY at the Summer Concert, THIS DAY, Saturday.

MDLLE. CHRISTINE NILSSON has the honour to announce **TWO MORNING CONCERTS,** at St. James's Hall, WEDNESDAY, June 5, and MONDAY, June 24, these being the only Concerts at which Mdlle. Christine Nilsson will appear during this Season. On these occasions Mdlle. Christine Nilsson will be assisted by the following eminent Artists:—Madame Patey, Mr. Sims Reeves, and Mr. Santley. Violin—Madame Norman-Neruda. Harp—Mr. J. Thomas. Piano—Mdlle. Emma Brandes. Conductor—Sir JULIUS BENDICHT, Mr. LINDSAY SLOPER, and HANDELSBERG. Programmes and tickets at the principal Libraries, Musicians, and Concert Agents.

MR. JOHN THOMAS (Harpist to Her Majesty the Queen) has the honour to announce that his **GRAND MORNING CONCERT** will take place at 24, Belgrave Square (by kind permission of the Marquis of Downshire), on THURSDAY, June the 20th, at Three o'clock. Further particulars will be duly announced, 5s., Welbeck Street, W.

MONS. PAQUE begs to announce that his **MATINEE MUSICALE** will take place on THURSDAY, 4th June at 24, Belgrave Square (by kind permission of the Marquis of Downshire.)

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 25, "FRA DIAVOLO." Zerlina, Mdlme Pauline; Lucia; Lady Koburg, Mdlme. Demerice-Lablache; Lord Koburg, Signor Ciampi; Lorenzo, Signor Bettini; Matteo, Signor Raguer; Beppo, Signor Tagliastro; Giacomo, Signor Capponi; and Fra Diavolo, Signor Naudin.

Next Week there will be five performances, viz.:—MONDAY, TUESDAY, THURSDAY, FRIDAY, and SATURDAY.

ON MONDAY NEXT, May 27, "LE NOZZE DI FIGARO"—Cherubino, Mdlme. Pauline Lucca; La Contessa, Madame Monbelli (her second appearance).

"GELMINA."

G. Poniatowski's New Opera, entitled "GELMINA," will be produced on TUESDAY NEXT, May 28. Principal characters by Mdlme. Adolina Patti, Signor Cotogni, Signor Baggiolo, and Signor Naudin.

ON THURSDAY NEXT, May 30, "RIGOLETTO." Gilda, Mdlle. Albani, (her second appearance in that character in England.)

ON FRIDAY, May 31 (by general desire), "IL TROVATORE." Leonora, Mdlme. Adolina Patti.

ON SATURDAY, June 1, will be revived Weber's Opera, "DER FREISCHUTZ." Principal characters by Madame Pauline Lucca, Madame Sinico, Signor Bettini, Signor Capponi, Mr. W. Morgan, Signor Tagliastro, Signor Raguer, and M. Faure.

The opera commences at half-past eight.

Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d., and 5s.; Amphitheatre 2s. 6d.

FLORAL HALL GRAND CONCERT.—The Third Floral Hall Concert of the Season will take place on Saturday, May 25.
Stalls, 10s. 6d.; Unreserved Seats, 5s.

UNDER THE IMMEDIATE PATRONAGE OF

H. R. H. THE PRINCESS TECK, &c., &c.

Mr. and Mrs. RICHARD BLAGROVE'S ANNUAL MORNING CONCERT.

ST. GEORGE'S HALL, MONDAY, JUNE 3rd.

Important works for the Concertina will be introduced. Full particulars at Mr. E. CHIDLER'S Concertina Warehouse, 20, Conduit Street, Regent Street, W.

WELSH CHORAL UNION.—HANOVER SQUARE

ROOMS. Patron—His Royal Highness the PRINCE OF WALES. Conductor—Mr. John Thomas. **THIRD CONCERT, MONDAY EVENING, June 3rd,** at Eight o'clock. Handel's "ACIS AND GALATEA" will be performed, assisted by the Students of the Royal Academy of Music (by permission). The choir will sing WELSH MELODIES, accompanied by a BAND OF HARPS. Vocalists—Misses Edith Wynne, Annie Edmonds, Mdlme. Rebecca Jewell, Messrs. W. H. Cummings and Lewis Thomas. Harp—Mr. John Thomas (harpist to Her Majesty the Queen). Pianoforte—Mr. Briceley Richards. Accompanists—Mrs. Henry Davies and Mr. W. Henry Thomas. Reserved Stalls, 6s.; Unreserved Seats, 3s.; Admission, 1s. To be obtained of Lamborn Cook & Co., 65, New Bond Street; at the Hanover Square Rooms; of all musicsellers; and of Mr. J. Watcyn Jones, Hon. Sec., 85, St. John Street Road, E.C.

Under the Immediate Patronage of

HER GRACE THE DUCHESS OF WELLINGTON.

MR. OBERTHÜR has the honour to announce that his **MATINEE MUSICALE** will take place at his Residence, 14, Talbot Road, Westbourne Park, W., on WEDNESDAY, June 5th, 1872, on which occasion several of his New Compositions will be performed. To commence at Three o'clock precisely. Vocalists—Mdlle. Natalie Carola, Mrs. Osborne Williams, Mr. Wilbye Cooper, and Mr. E. G. D. Lloyd. Instrumentalists—Pianoforte, Fraulein Lilly Oswald (from Frankfurt a/m), Signor Tito Mattel; Violin, Herr Josef Ludwig; Violoncello, Mons. B. Albert; Clarinet, Mr. Lazarus; Harp, Mr. Oberthür. Conductors—Signor TRAVENTI, Signor VISSETTI, and Mr. HALLETT SHEPPARD. Tickets, Half-a-Guinea each, to be had at Lonsdale's, 26, Old Bond Street; Schott & Co., 189, Regent Street, and of Mr. Oberthür, 14, Talbot Road, Westbourne Park, W.

Under the immediate Patronage of
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Duke of EDINBURGH.
Their Royal Highnesses the Prince and Princess CHRISTIAN.
Her Royal Highness the Princess LOUISE, Marchioness of LORNE.
Her Royal Highness the Duchess of CAMBRIDGE.
His Serene Highness the Duke of TECK.
Her Royal Highness the Duchess of TECK.
and the Marquis of LORNE.

SIR JULIUS BENEDICT begs to announce his
ANNUAL GRAND MORNING CONCERT, on the same scale as in former
years, on MONDAY, June 17th, at the FLORAL HALL, Covent Garden.

SCHUBERT SOCIETY.—**BEETHOVEN ROOMS, 27, Harley**
Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT.
SIXTH SEASON, 1872. The next Concert of the Society this Season will
take place on Thursday, June 13th. The Concerts of the Schubert Society
afford an excellent opportunity for young rising artists to make their appearance
in public. Prospectus and full particulars on application to H. G. HOFFER, Hon.
Sec.

MISS MACLEAN (pupil of Sir W. Sterdale Bennett)
will give her EVENING CONCERT, at the QUEEN'S CONCERT ROOMS,
Hanover Square, on THURSDAY, May 30. Stalls, 10s. 6d.; unreserved, 5s.—3,
Middleton Road, Camden Road, N.

ST. GEORGE'S HALL, LANGHAM PLACE.

M. ALEXANDRE BILLET

Has the honour to announce that his next

RECITALS

OF

PIANOFORTE MUSIC,

Will take place

On THURSDAY, MAY 30, and WEDNESDAY, JUNE 12, 1872.

To Commence at Three o'clock precisely.

PROGRAMME OF SECOND RECITAL.

THURSDAY, MAY 30th.

| | |
|--|--------------|
| GRAND TRIO, D minor, Op. 63, Pianoforte, Violin, and Violon- cello—M. BILLET, H. HOLMES, and PAQUE | Schumann. |
| "AH! MON FILS," from the <i>Prophète</i> —Miss HELEN MUIR | Meyerbeer. |
| OLONAISE, Pianoforte and Violoncello—M. BILLET and PAQUE | Chopin. |
| a SARABANDE, G minor | Handel. |
| b "MIDI," Rondo | Field. |
| c IMPROMPTU, E flat, Op. 90, No. 2, } M. BILLET | Schubert. |
| Pianoforte alone | Schubert. |
| a "LE PRINTemps" | Gounod. |
| b ROMANCE DE FAUST | Gounod. |
| QUARTET, B minor, Pianoforte, Violin, Tenor, and Violoncello— M. BILLET, HOLMES, GOFFRIK, and PAQUE | Mendelssohn. |

Sofa Stalls (Numbered and Reserved), for the series, £1 1s.; Single Tickets,
10s. 6d.; Balcony Stalls (Numbered and Reserved), for the series, 10s. 6d.; Single
Ticket, 5s.; Area and Back Balcony, 1s. Subscriptions received at Messrs.
Lamborn Cook & Co.'s, 62, New Bond Street; Chappell & Co.'s, 50, New Bond
Street; Olivier's, 39, Old Bond Street; and at St. George's Hall, Langham Place.

SIGNOR ARDITI begs to announce that his ANNUAL
GRAND MORNING CONCERT will take place on MONDAY MORNING, June 3rd,
1872, at the QUEEN'S CONCERT ROOMS, Hanover Square, to commence at half-past Two
o'clock precisely. Principal artists—Mdlle. Carlotta Fatti, Mdlle. Pauline Rita, and
Mdlle. Conneau; Mdlle. Alina Valeria (pupil of Signor Arditi), Miss Alice Fairman,
and Mdlle. Cora de Wilhorst; Signor Mongini (his first appearance this season);
Signor Daniell, Signor Rizzelli, and Signor Gardoni; Mr. Santley, Signor Monari
Rocca, Signor Campobello, and Mons. Valdec. Pianists—Mdlle. Alice Mangold and
Herr Stüger. Violinists—Mdlle. Camilla Urso. At the piano—Signor Alberto
Visetti and Signor Tito Mattel. Full orchestra of eighty performers selected from
the Royal Italian Opera, Covent Garden, and Her Majesty's Opera, Theatre Royal,
Drury Lane. By express desire, a grand selection from Wagner's romantic opera,
"LOHENGRIIN," arranged and conducted by Signor ARDITI, will be included in the
programme. Acting manager—Mr. W. B. HEALEY. Stalls, £1 1s.; Reserved Seats,
10s. 6d.; Area, 5s. Tickets may be had at Signor ARDITI's residence, 41, Albany
Street; the Queen's Concert Rooms, Hanover Square; and at the principal West
End Libraries and Music-sellers.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

MISS ELCHO announces her FIRST EVENING
CONCERT on TUESDAY, July 2nd, when Mr. Lansdowne Cottell's Company,
and other eminent artists, with the St. John's Wood Society of Musicians, will
appear.

"CLOUDS AND SUNSHINE."

MR. OBERTHÜR will play his new Solo for the Harp,
"CLOUDS AND SUNSHINE," at his Matinée, on Wednesday, June 5th.

"MARCHE BRÉSILLENNE" AND "STELLA WALTZ."
MR. IGNACE GIBSONE will play every WEDNESDAY
and SATURDAY, at the INTERNATIONAL EXHIBITION, his "MARCHE BRÉSIL-
LIENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron
Strutted Pianos.

"LITTLE BROOMS."

MISS BLANCHE REIVES will sing "LITTLE
BROOMS," from Offenbach's popular Operetta, "Lisohen and Fritzenchen,"
at Dewsbury, May 30th.

"SWEET EVENING AIR."

MR. VERNON RIGBY will sing WILFORD MORGAN'S
new Song, "SWEET EVENING AIR," at Mr. John Cheshire's Harp
Concert, St. George's Hall, June 10; and at all his Concert Engagements.

MISS LIZZIE PORTER (Soprano) begs to request
that all communications for Concerts may be addressed to her, 50, Elizabeth
Street, Eaton Square, S. W.

MR. EMILE BERGER.

MR. EMILE BERGER will arrive in London on 28th
May. For Lessons, Concerts, &c., address, care of Messrs. Duncan Davison
& Co., 244, Regent Street, London, W., or to his private residence, 29, Park Road
Regent's Park, N. W.

MDLLE. ANNA RENZI (Pupil of Signor Graffigna,
of Milan), having just arrived in London from Italy, is open to receive
Engagements. Address, 194, Golden Square.

SIGNOR and MADAME GUSTAVE GARCIA have
arrived in London for the season. Address, 17, Lanark Villas, Maida Hill.
Mr. GARCIA is engaged at Baden-Baden from June 18th to June 26th, before and
after which period he can accept Engagements for Concerts, Soirées, &c.

MDLLE. THERÈSE LIEBE.

MDLLE. THERÈSE LIEBE (violinist) begs to
announce her Return from her Provincial Tour, and that she will remain in
London for the Season. Communications about Engagements for Concerts, Soirées,
Quartet Parties, &c., to be addressed to Mdlle. Liebe's residence, No. 7, Saunderson
Road, Royal Crescent, Notting Hill, W.

MISS LINA GLOVER begs to inform her Friends and
Pupils that she is in Town for the Season. Letters respecting Oratorios,
Concerts, &c., to be addressed to her Residence, 11, Albany Street, N. W.

MISS FENNEL begs to announce that she is in
London for the Season, and prepared to accept Engagements for Oratorios,
Concerts, Soirées, &c. All communications to be addressed to Mr. Cuninghame
Boosey, 6, Argyll Place, Regent Street, W.

MADAME LAURA BAXTER begs to request that
letters respecting Engagements and Pupils may be addressed to her new
residence, 53, Bedford Square, W. C.

NOTICE OF REMOVAL.

MR. E. CUNINGHAM BOOSEY begs to announce
that he has removed from Argyll Place to No. 2, Little Argyll Street, Regent
Street, W., where he will continue to carry on his Musical Agency.

LONDON ACADEMY OF MUSIC. SIX SCHOLAR-
SHIPS for Singing, Piano, and Violin, or Violoncello, entitling the holders
to One Year's free instruction, and open to all Students intending to make the Art
a Profession, will be competed for shortly. Particulars may be obtained of Mr. G.
R. WILKINSON, Secretary, St. George's Hall, Langham Place.

ETON COLLEGE CHAPEL.—Two or Three
CHORISTERS WANTED to fill vacancies. Salary, from £25 to £40 per
annum, according to proficiency, with Education free in the Choristers' School.
Terms, three months' notice on either side before cancelling agreement. Duties,
daily service. Apply to Dr. Maclean, Eton College. No boy not having fair
proficiency in Cathedral Choir Singing need apply.

ETON COLLEGE.—An ARTICLED PUPIL
WANTED by the Organist and Music Director. An ex-Chorister preferred.
Apply to Dr. Maclean.

ORGANIST and CHOIRMASTER, QUEEN'S COLLEGE,
Oxford.—The post will be vacant at Midsummer. Daily Evening Service,
and two Services on Sundays, during Term. Salary, £100 per annum. Candidates
are requested to apply (by letter only) to the Precentor, on or before the 31st of
May next, stating age, and enclosing testimonials of ability to train boys.

AN ASSISTANT is in want of a RE-ENGAGEMENT
in a Music Warehouse. Good knowledge of the Sheet Music Trade. Well
up in all the Catalogues, &c. London or Country. Five years' experience. Age,
19. Unexceptional references, &c. "Sema," Post Office, Cheltenham.

PHILHARMONIC SOCIETY. Conductor, Mr. W. G.
CUSINS.—FIFTH CONCERT, MONDAY, May 27th, ST. JAMES'S HALL, Eight
o'clock. Symphonies, Haydn, No. 5, Grand, and Schumann in C; Overture, Egmont
Beethoven; March, Athalia, Mendelssohn; Concerto for Pianoforte, W. G. Cusins.
Pianoforte—Mdlle. ANABELLA GODDARD. Vocalists—Mdlle. MARIE MARION and
Mr. SANTLEY.—Stalls, 10s. 6d. and 7s.; to places where evening dress is not necessary,
5s. and 2s. 6d.

Rhymes for Music.*

A WEDDING CANTATA.

SOPRANO. | TENOR.
CONTRALTO. | BASS.
CHORUS.

SERENADE.—MEN'S VOICES.

The rosy hours of morning,
Now breaking through the night,
Are heralds giving warning
Of coming day's delight;
They greet thee, gentle maiden,
With their tenderest ray,
While breezes perfume-laden
Around thy lattice play.

Awake! Arise!
No dreams can be
Sweet as the joys
Awaiting thee.

The blushing flow'rs, when sleeping,
Were bathed in dews of night;
Now glist'ning tears they're weeping
For sunshine warm and bright;
But thou hast no such sorrow,
Thou hast no cause for tears,
Since thou from love canst borrow
Solace in all thy fears.

Awake! Arise!
No dreams can be
Sweet as the joys
Awaiting thee.

RECIT. AND SOLO.—SOPRANO.

Dear, long-loved friends, I hear your voices kind,
Deep in my inmost heart response they find.
Ah, joyful day! Would that I could forget
'Tis clouded o'er with one fond, sad regret!

Home of contentment, peaceful home
Whate'er life's joys may be,
In all the happy days to come,
Mem'ry will cling to thee.

Endeared is each familiar scene
By ties in childhood wove;
The cottage door, the village green,
The fields I used to rove.

There is the seat, beneath the limes,
Where fairy tales were told,
And stories of the olden times,
Of knights and warriors bold.

To these dear haunts I say good-bye,
But in the days to come
Mem'ry will often waft a sigh
Back to the dear old home.

DUETTINC.—TENOR AND SOPRANO.

Tenor.

Sigh not, dearest, trust in me,
Trust in love's fidelity;
In all doubt, in all alarm,
I will guard thee from all harm.

Soprano.

Chide not, dearest, though I sigh,
I trust thee most faithfully,
In thee only I confide,
Thou my own, my only guide.

Together.

Through the world together roving,
Ever constant, ever loving,
Every joy in life shall be
Shared with thee, and only thee.

SOLO.—TENOR.

How I love her! it were vain
In cold words to tell again.
This day forth my joy will prove
All my passion, all my love.

* Copyright reserved.

I have languished in despair,
Jealous lest her beauty rare
Should some rival's heart possess
And destroy my happiness.
Now all rivals are defied,
She's for life, my love, my bride.

Since the moment we first met
I could ne'er her face forget,
Ever has it haunted me
With unceasing constancy.
Her bright eyes which always shine
With a radiance so divine
Shed a light before unknown
O'er a heart she made her throne.
Then I languished in despair,
Jealous lest her beauty rare
Should some rival's heart possess
And destroy my happiness.
Now all rivals are defied,
She's for life, my love, my bride.

BRIDESMAID'S CHORUS.

We bring a simple garland
Made of summer flowers,
All balmy in their fragrance,
Fresh from summer bowers.

We deck thee with the garland—
When placed upon thy brow,
It contrasts with its radiance
Like lilies with the snow.

The garland soon will perish,
It's flowers will fade away,
E'en now its fairest blossoms
Are hastening to decay;

Not so the fond affection
These summer flowers convey,
While our hearts beat, dear maiden,
That ne'er will fade away.

DUET.—EQUAL VOICES.

First Voice.

Though we must part, my sister dear,
Let nought your heart estrange
From those companions round you here,
Whose love can never change.

Second Voice.

Ah, no! fear not, my sister dear,
Nought can my heart estrange;
For those companions round me here
My love will never change.

Remembered ever you (they) will be
When we (I) recall our home,
Thought of most fondly, tenderly,
In all the days to come.

The hours of childhood ne'er forget,
Cherish them in your heart,
For they can sooth the sad regret
Of absence when we part.

MARCH AND CHORUS OF VILLAGERS.

Happy the bride the sun shines on,
No sorrow will she see;
Gladness will reign in her new home,
Bright will her future be.

Rejoice! Rejoice!
The sun shines out
As the fair bride appears,
"All joy attend thee,"
Loudly shout!
Greet the gay throng with cheers.

IN THE CHURCH.

PRAYER.—BASS AND CHORUS.

Oh, Power Divine! in mercy hear
Thy humble servants as they pray;
Teach them that Thou art ever near,
Protect and lead them in Thy way.

That they on earth may keep the vow
They murmur now before Thy Throne;
Vouchsafe their lifetime to endow
With grace that flows from Thee alone.

BLESSING.

Peace be with you evermore,
Good-will your ways attend,
Upon you every blessing pour
Heaven deigns on earth to send.
Live with one united heart,
Holly, free from strife,
No man daring you to part
Throughout this mortal life.

[After the CHURCH MUSIC, the VILLAGERS' CHORUS AND MARCH are resumed.]

QUARTETT.

Bass.

Watch o'er her, love and tend her
In joy and happiness;
Succour her and defend her
In danger and distress.

Contralto.

Honour him and obey him
When near or far from thee;
With false words ne'er betray him
To thy own misery.

Tenor.

I will love her and will tend her
As my only happiness;
I will succour and defend her
In all danger and distress.

Soprano.

I will honour and obey him
When near and when far from me,
Falsely ever to betray him
Would be my own misery.

Contralto and Bass.

Every blessing wait upon you
From the realms of bliss above;
Heaven, in mercy, smiling on you,
Prove and sanctify your love.

Tenor and Soprano.

Your fond blessing will protect us
From all danger, from all woe;
Heaven, in mercy, will direct us
While we sojourn here below.

CONVIVIAL CHORUS.

FINALE.

Fill high! Fill high!
Then drain the glasses dry;
Let ev'ry voice in mirth rejoice
And join the lusty cry—
Long life to the happy pair;
Free from every grief and care,
Ev'ry pleasure may they share!

No joy is known
When in this world alone;
But earth is Heaven to those 'tis given
To call their love their own.
Long life, &c.

If doubts arise,
The sunshine of love's eyes
Will shed its ray, though dark the day,
And gloomy be the skies.
Long life, &c.

Juice of the vine!
The golden sparkling wine
Thus bubbling up within the cup,
Gives love a thrill divine.
Long life, &c.

WALTER MAYNARD.

REFLECTIONS SUGGESTED BY THE ANNIVERSARY OF DER FREISCHÜTZ IN VIENNA*.

I spoke, a few days since, to an old gentleman, who witnessed, on the 7th March, 1822, the performance of *Der Freischütz*, which Weber himself conducted in Vienna. "Just fancy" said my interlocutor, as he concluded his narrative, "they placed a wreath upon his head; that was something, I can tell you; for, in those days, they were not so prodigal as they are now of such marks of approbation." It was a great pleasure to hear the old gentleman describing all the circumstances, which were as vividly present to his imagination, as though they had happened only the day previous. He named all the singers who took part in the performance, especially Mdlle. Schröder—Wilhelmine Schröder-Devrient—who sang the part of Agathe. Weber must have been extraordinarily well pleased with her, and, according to the tenor of his letter of the 9th March to his wife, with the entire performance. He is reported to have observed at the time: "She is the first Agathe in the world, and surpassed everything which I thought I had put in the part." The papers of the period are filled with laudatory notices; the *Allgemeine Musikalische Zeitung* calls the performance a "national festival." A notice written on the following day for the *Dresdener Abendzeitung* is interesting. As early as six o'clock, the writer informs us, the house was literally crammed, so that some fifty persons were unable to reach their reserved seats. The others had to fight their way through the crowd, or begged permission to climb over out of the boxes on the pit tier. Everyone desired to testify his respect for the man, whose thoroughly grand work redounded so much to the glory of German music. The writer then speaks of the manifestations of delight during the evening, and praises those who thus knew how to reward what was really beautiful. Instead of repeating details, I will quote the words entered by Weber himself in his diary concerning the event: "Conducted *Der Freischütz* for Schröder's benefit. There could not be greater enthusiasm, and I dread the future; nothing can beat this. Honour to God alone."

All this shows that it was a happy thought of the management of the Imperial Operahouse, Vienna, to celebrate the fiftieth return of the day by a gala performance. The task of refreshing people's recollection of such moments of general enthusiasm is the more worth performing, as the benefits which Weber conferred by his *Der Freischütz*, not on the lovers of music alone, but on the whole world, are scarcely thought of, and, least of all, thought of in conjunction with Weber himself. Particular stress was very properly laid upon this latter point by Frankl in his address written for the occasion, and in which the public were urged to take a livelier interest than they take at present in the artist who can create such works of art. Even when the artists are no longer alive we should not allow our interest to cool with respect to their fortunes, themselves, and, in a word, everything that we strive to learn and to know when living artists are concerned.

The habit of giving expression to this feeling of interest on our part ought to become a second nature with us, for we should thereby be preserved from stagnation in our perceptive faculties and from—indifference. I am far from requiring everyone to be a kind of musical *Konversations-Lexicon*, or *Encyclopædia*; such sympathy is eminently deficient in good sense. People often find, too, from experience, that a mere series of facts and opinions, learnt by heart, is not of the slightest value, and is frequently put to a bad account. We should seek fresh aliment for our art-enthusiasm, not only in repeatedly hearing works of musical art, but in observing the connection between the work and the artist who created it, as well as between the work and art. We must render ourselves conscious of this connection, even though we may not succeed in fathoming it. Most persons, however, abstain altogether from making the attempt, if they feel they do not possess the talent to indulge in what is termed intellectual conversation upon the subject; as for the personal advantage to be derived from treating music as an element of

* From the Berlin *Echo*.

† Weber says in this letter: "Everything went admirably and all the company displayed ardent zeal." This description does not exactly agree with the notice in the *Wiener Zeitung*.

PRAGUE.—Signor Pollini's Italian operatic company has given a series of successful performances.

culture, affecting not merely the outward ear, but the inward eye as well—as for this immeasurable advantage, it is neglected by most people; and yet our age is accused of crass egotism! Unfortunately, it is deficient in this kind of egotism.

We speak of a man's having an "eye for anything;" of his being distinguished for a "good eye"; and we talk about "points of view"—all these allusions are borrowed from the sense of sight; but no one scarcely ever heard of similar expressions borrowed from the far more ideal sense of hearing; the reason is that the relations between our outward and our inward hearing (that is to say the transmission of our aural impressions to our consciousness) are not so clear and familiar to us as those of the sense of sight. Now, in my opinion, the sole justification for the extension of our musical pursuits is to be found in the endeavour so to effect the transmission of our aural impressions to our consciousness as to attain thereby to a phase of soul with which we are familiar, through our experience of other phases of a similar nature. This, it is true, is possible only with really musical works of art.

There are in music few instances of this transmission having been, and still being effected, by many thousands; such an instance, however, is the music of *Der Freischütz*. It is certain that there are phases of soul which, as far as experience goes, are not so familiar to us as some others are; nay, it is certain that there are phases which we do not know, that is to say, phases of which, up to the present, we have had no experience whatever. The highest artistic aim of music consists in discovering such moods, which, when once discovered, contain within themselves the power of being experienced by other persons. Music alone is able to make such discoveries; it is, consequently, the only art from which, however much its materials may seem worn, we have to expect aught really new.

Taken in this sense, the maxim, "When tones speak, language must be silent," is right. Taken in this sense, instrumental music is the highest kind of music. We must not forget, however, that all discoveries are exceedingly difficult and slow affairs; that the sweat and the labour of thousands of years cling to many of them; and that discoveries like those of which I have just spoken are among the rarest with which man can have to do. Physics and history, which is properly nothing but applied physics, show that thousands of years were required to create tonal materials, as possessed by us at the present day.

Yet these will not remain unchanged. "Es wächst der Mensch mit seinen Zwecken" ("Man grows with his aims.") Beethoven required other means than Mozart, and he created them for himself. If, therefore, it is so difficult to discover the materials, how much more difficult will it be to discover that which shall be made out of the materials. For my own part, I am convinced, by the history of music, that both these discoveries, where they have proved to be lasting, have been made simultaneously. In this again music has an advantage over all other arts.

That we are most pleased by works of art which conjure up in us phases of feeling with which we are from experience familiar, and which we especially prefer, phases of feeling to which we willingly abandon ourselves, is only natural. But men of different ages, of different ranks, and of different degrees of education, have all a number of phases of feeling in common. Nay, we are pleased at the very fact of these phases being common to us all; how much more pleased must we then be, when the artist succeeds in fixing those phases as they are fixed in the musical work of art. The controlling power for which music is so famed rests upon this. There may be phases of feeling which are displaced by others, or which become weak in course of time; they can grow old; that the same fate should befall works of art whose object it is to fix such phases of feeling, that they should fall into oblivion, because the mirror reflecting them is not to be found in our souls, or exists there only darkly, is something that need not astonish us. But we may with equal justice assert of those works of art which create in us phases of feeling that continue without change, that they too live, and will continue to live.

To such works of art belongs, unquestionably, *Der Freischütz*, and its popularity is accounted for by the fact discussed above, of the general preference entertained for the phases of feelings which it evokes. There are probably few works of art of which the last assertion can be made. The same cause may also have

contributed to the custom of letting young singers make their *début* in the character of Agathe. This is an extraordinary instance of beginning things at the wrong end, and supplies evidence of a miscomprehension, unfortunately assuming very much the upper hand, at the present day, of dramatic requirements. Leaving out of consideration the fact that the difficulties of execution inherent to the part of Agathe are considerable, we must not lose sight of another fact, namely, that in this part the public requires, and is, moreover, justified in requiring, a greater amount of natural truth than, perhaps, in any other part, because the situations are so simple. This has probably given rise to the erroneous impression that it is an equally simple thing to represent the part. Let the reader remember what Weber, as already stated, said about the Agathe of Schröder-Devrient, and, after this authentic interpretation, he will be obliged to confess that the composer did not intend the thing to be so simple.—It would, therefore, be extremely desirable to raise the *Der Freischütz* performances to the rank of model performances, not so much with regard to chorus and scenic accessories—for it was far from Weber's thought to pile up these—as with regard to a perfect representation of each separate part.

FRANZ GEHRING.

"Out of Harness."

'Tis spring!—once more I'm free to roam
Far from my pent-up city home!
'Tis spring!—the woods and meads are gay
In all the teeming joys of May:
The golden whins and bonnie broom
Blaze bright in all their glorious bloom—
How sweetly waves the wild blue bell,
In wide expanse, like ocean's swell!
On dewy banks the primrose pale
In modest beauty decks the vale—
The blushing hawthorn, fresh and fair,
With fragrance fills the balmy air;
And happy birds to heaven raise,
In artless songs, their Maker's praise—
Gladsome the brook in chorus blends,
As onward to the sea it wends.
Oh! scenes of innocence and joy!
With thee I seem once more a boy,
Stemming some tiny burnie's tide,
As bubbling down lo'd' Tinto's side
It leapt to join my native Clyde!
Or wreathing mountain-daisies fair,
To deck a sweet wee maiden's hair—
Or washed we in the dews of May,
And minnows caught in sportive play:
How quick the hours unconscious flew,
As "Love's young dreams" in fancy grew—
The down, light as our hearts, we blew—
"Ah! shall we two be married ever?
This year!—next year!—now, or never!"—
But hark! I hear young voices shout:
"You dear old dad! come out! come out!"
With ruthless bound fire on me spring,
And to an end my rev'ries bring.

May 20th, 1872.

W. H.

DRESDEN.—Miss Minnie Hauck commenced a short engagement at the Royal Operahouse as Angèle in *Le Domino Noir*. Both her singing and acting met with great approbation.

BAYREUTH.—Wagner-Associations, for the "National German Theatre" here, have been established in the following towns: Berlin, Boston, Brussels, Darmstadt, Dresden, Florence, Frankfort-on-the-Maine, Cologne, Leipsic, London, Mayence, Munich, Nuremberg, Pesth, Regensburg, Weimar, and Vienna.

NEW PHILHARMONIC CONCERTS.

(From the "Standard.")

At the fifth New Philharmonic Concert given on Wednesday evening, in St. James's Hall, under the direction of Dr. Wylde, the splendid pianoforte playing of Madame Arabella Goddard was the great attraction, and her brilliant execution of one of Moscheles' long-neglected concertos, proclaimed the supremacy of those talents which have gained for her the title of our acknowledged Queen of Pianists. No institution in London numbers amongst its members a greater number of clever amateur and professional pianoforte players than the New Philharmonic Society (as the programmes of the private reunions testify), and no audience appears better to understand and appreciate fine playing than that which attends these concerts. For this reason the presentation of the pianoforte concertos of the great masters is always looked forward to with especial interest, and merits to be primarily noticed. Madame Arabella Goddard's annual appearance is, moreover, regarded as a *sine quâ non*, and happily no season for many years past has elapsed without some exhibition of her remarkable talents, and some admirable interpretation of a great pianoforte work. To Madame Goddard the musical world owes the revival at these concerts of several of Dussek's concertos, and the performance of several of Mozart's lesser known works for piano and orchestra, whilst at her hands Beethoven's grand Opus 73, has found its finest modern interpretation, and Mendelssohn's charming style and splendid characteristics have been perpetuated by her delightful execution of his concertos in D and G minor. The public are never weary of listening to such noble works when M^{me}. Goddard is the exponent, and the bare announcement of her intention to perform one of them is sufficient to fill St. James's Hall in season and out of season; but M^{me}. Goddard's eclectic taste leads her constantly to extend the boundaries of her *répertoire*, and happily her judgment is always as correct as her knowledge is profound. On Wednesday evening the gifted pianist introduced, with her usual success, the concerto in E by Moscheles, which some years ago was a popular work, but which has been unjustly neglected by modern pianists. A greater tribute to its merits could hardly be desired by the late Mr. Moscheles' warmest admirers than M^{me}. Goddard's performance—a performance perfect in every respect, and one which cannot fail in giving the concerto a new lease of popularity and esteem. The vigorous style of the first movement was wonderfully sustained, the elegance of the *adagio* was charmingly elicited, and the brilliant manner in which the passages in the *rondo finale* were executed made the audience eschew the homeliness of the subject upon which it is based. M^{me}. Goddard was enthusiastically applauded after each movement, and on the conclusion of her splendid performance received an ovation which expressed the delight of a very large and critical audience. The symphonic work, which constituted the feature of the first part of the programme, was Mendelssohn's No. 3, better known, perhaps, as the Scotch symphony. This magnificent tone-picture, rendered by the New Philharmonic orchestra, always stands out with a prominence that nothing can shadow, and on Wednesday evening it exercised its usual sway over the musical proclivities of the audience. All the movements were liberally applauded. The scherzo, however, carried off the palm, and was so delicately as well as spiritedly rendered that it had to be repeated amidst a storm of applause. The singing of M^{lle}. Marimon was the most brilliant addition to good music and fine playing that could have been furnished. Her charming *prima donna* sang "Come per me sereno" from *La Sonnambula*, and the spirited "Polonaise," written expressly for her by M. Maton. We need hardly say that M^{lle}. Marimon was applauded to the echo, and fairly enchanted the New Philharmonic audience. The singing of Madame Kapp Young was also greatly admired. This fine concert artist sang Mendelssohn's grand aria, "Infelice" in a manner which would have delighted its great composer, and proclaimed herself a vocalist of the very first order. Few singers venture to take up this fine composition, and when we state that Madame Kapp Young was immensely successful with it, the character of her singing will be readily understood. The overtures which opened and closed the concert were Cherubini's *Anaereon* and Beethoven's *Men of Prometheus*. Cherubini's overture was so magnificently played that, like the scherzo in the symphony, it had to be repeated.

The next chamber concert is announced to take place in St. George's Hall, on the 29th instant, and the final orchestral concert in St. James's Hall, on the 5th of June.

The Communal Theatre of Bologna is about to be the scene of some interesting revivals (in chronological order) of the masterpieces of lyric drama in all schools.

The Cologne Mannergesangverein are said to have determined upon purchasing the old and historic building in which their meetings are held for 20,000 thalers (£3000).

SIMS REEVES.

(From the Liverpool "Porcupine.")

To all lovers of good acting and good singing the present week will be an eventful one in Mr. Saker's lesseeship of the Alexandra Theatre. The appearance of Mr. Sims Reeves is, of course, the principal occurrence; but it has been the cause and occasion of many minor excellences which have contributed almost as much to the importance of his appearance as the lyrical and histrionic merits of the great tenor himself. Of Mr. Sims Reeves it is difficult to speak without appearing extravagant. Fortunately it is almost superfluous to do so. His merits as a singer and an actor are so well recognised that praise or criticism are alike unnecessary. But an intelligent appreciation of the reasons which afford us pleasure add a zest to enjoyment, and on this account, if on no other, it may be sometimes judicious to dwell upon the merits of a great artist long after his reputation has been formed.

There is nothing so pleasing in the performances of Mr. Sims Reeves as the perfect balance of his accomplishments. Owing to this symmetry, there is no one excellence (save one which we will mention further on) more prominent than another. There is, therefore, nothing at all sensational or astonishing in his singing. But the truth is that there is scarcely one of his excellences that would not surprise us if we could judge of it separately. It is the combination of them which, while it detracts from their individual effectiveness, produces a general efficiency which has rarely been equalled and never surpassed. In voice, phrasing, vocalisation, delivery, and gesture Mr. Reeves is perfect; and in expressiveness, which results from the careful and judicious employment of these various qualities, he is, therefore, pre-eminent. To excel in expression is to combine all artistic merits, for they are all necessary to its production. And this is a praise that is justly the meed of Mr. Sims Reeves. It is difficult to select instances of a quality which distinguishes everything he does; but we would remind those who heard him on Monday or Tuesday evening of the pathos and elevation of "Tom Bowling," the tenderness and delicacy of "When the heart of a man is depressed with care," and the graceful vivacity of "Here's to the maiden of bashful fifteen" as very prominent instances of our great tenor's success in this respect.

There is one particular merit of Mr. Sims Reeves, above alluded to, upon which we desire to lay especial emphasis; we mean the distinctness of his articulation. We do not exaggerate in saying that every syllable he sang, whether loud or soft, was distinctly heard in every part of the house. In other respects Mr. Sims Reeves surpasses most singers, but in this respect he is almost unique. No matter in what language they may sing, the majority of vocalists are so slovenly in this matter, that they cannot be understood without a book of the words. But Mr. Reeves, on the contrary, presents us with a perfect combination of voice and verse, in which the claims of each are fully recognised, and the beauty and appropriateness of their union made evident. In this respect our great tenor is unequalled, and may be regarded as a model by every aspirant to lyrical success.

M. ALEXANDRE BILLET'S RECITALS.

(From the "Standard," May 18th.)

M. Billet's reputation as one of the best pianists of the day is so generally acknowledged in London as well as in Paris (in which city, until the Revolution broke up all musical circles, he had long resided), that the announcement of a series of afternoon performances sustained by the talent of this clever pianist has been well received, and drew together at the first recital, last Thursday afternoon, a considerable number of eager listeners and warm appreciators. The programme was strictly classical in style, but admirably varied in character by the mixture of works belonging to the different periods and schools. Steibelt was the oldest composer introduced, and Joachim Raff the most modern. Beethoven was finely represented by his grand Sonata in G, No. 1, Opus 31, one of his most esteemed early works, and so justly renowned for its magnificent florid *adagio*. Schubert's grand trio in B flat opened the concert, and was splendidly played by M. Billet and his distinguished coadjutors, Madame Camilla Urso and M. Paque. The Sonata in G, by Beethoven, followed, and then came the composition by Joachim Raff, entitled a chromatic sonata, in one single movement, Opus 129, for pianoforte and violin. We can only, on the present occasion, allude to the performance of this interesting work, and must refrain from offering any remarks on its original and clever design. The fine playing of Madame Camilla Urso and M. Billet was certainly not lost in its interpretation, and as both artists seemed anxious to do their best for Herr Raff, they both succeeded in delighting their audience, and proclaiming their own great abilities. The grand valse in A flat by Chopin, with which M. Billet closed his performance, was, like the other pieces he played, greatly admired and applauded. The vocalist was M^{lle}. Rosamunde Doria, who sang charmingly Mozart's "Quando miro," and two songs by Schubert. M. Billet's next recital is announced for Thursday afternoon, May 30.

THE HALLE RECITALS.

Mr. Charles Hallé's third pianoforte recital took place on the afternoon of Friday, the 17th inst. Proceedings opened with a trio in C minor, for pianoforte, violin, and violoncello, Mr. C. Hallé, Madame Norman-Néruda, and Signor Pezze being the executants. Mr. Hallé carries out admirably the design laid down in his prospectus, of giving the public an opportunity of comparing new compositions with those of the recognised masters of former years. The special work chosen this time was the above-named trio, being Op. 5, of Max Bruch, of whom it is stated in the excellent and critical programme (of which everyone attending these concerts should have a copy): "Herr Max Bruch, the author of this trio, and still a young man, is a native of Cologne; his studies have chiefly (if not entirely) been made under the superintendence of Ferdinand Hiller, the well-known director of the Conservatoire of Music in that city." Of the trio, it is observed: "The, so called, 'homogeneity' to which the present German school, with Schumann as pioneer, lays claim, is remarkably exemplified in this trio, from the pen of one of Schumann's most enthusiastic disciples."

The performance of this work was superb, each artist working with good will to give a true interpretation, and to master the difficulties of the score. Mr. Hallé played Beethoven's Grand Sonata in A flat, Op. 110, with the delightful ease and most skilful execution for which he is famous. Schumann's Grand Quintet in E flat, Op. 44, was the *pièce de resistance* on this occasion; M.M. Ries and Straus taking respectively second violin and viola; Madame Néruda, Mr. Hallé, and Signor Pezze playing as in the trio above.

"On the whole," quoting again from the admirable remarks of the programme, "this is one of the most successful of those works in which Schumann awarded the leading part to the pianoforte." Mr Hallé was enthusiastically applauded for his magnificent rendering of this part. He was well supported by his coadjutors. Madame Néruda played a sonata by Handel marked, Op. 1, a quaint, melodious composition, said to have been written for the Prince of Wales, in the year 1732. An encore was obtained for which Madame Néruda bowed her acknowledgment. Madame Sauerbrey was the vocalist, and sang with great taste and expression, and with clearness and delicacy of tone, two songs by Mendelssohn, and the beautiful air "Quando a te" from Gounod's *Faust*, with violoncello *obbligato* by Signor Pezze. Herr Sauerbrey was the careful and able accompanist.

H. L.

ROYAL ACADEMY OF MUSIC.

The students' concert, on Thursday evening, May 16th, was fully attended, and great interest was excited by the performance of a string quartet by one of the pupils of the institution. We append the programme:—

Quartet in G minor (MS.) for two violins, viola, and violoncello—Mr. W. F. Parker, Mr. Reed, Mr. Regan, and Mr. Griffiths (Eaton Fanning, student); Song, "Dawn, gentle flower"—Miss Byrne (W. Sterndale Bennett); Sonata in E (Op. 14, No. 1), pianoforte—Miss Holmes (Beethoven); Aria, "Qui Sdego" (*Flauto Magico*)—Mr. Pope (Mozart); *Sonata Ecossaise Andante* and *Presto* from pianoforte fantasia in F sharp minor (Op. 28)—Miss McCarthy (Mendelssohn); Recit. and Prayer, "Unto thee, O Lord" (*Eli*)—Miss Richardson (Costa); Duet Concertante, in D minor (No. 6), two violins—Mr. W. F. Parker and Mr. Reed (Spohr); Duetto, "Una notte a Venezia"—Miss Jessie Jones and Mr. Guy (Lucantoni); *Barcarolle* (Mendelssohn), *Gavotte* (Gluck), pianoforte—Miss Watson; Aria, "Quando a te lieta" (*Faust*)—Miss Mayfield, violoncello *obbligato*, Mr. Griffiths (Gounod); Sonata in G (Op. 79), pianoforte—Miss Firth (Beethoven); Serenade, "Through the night my songs adjure thee—Mr. Henry Guy (Schubert); Air and Variations, in B flat (Op. 83), for two performers on the pianoforte—Miss Martin and Miss Taylor (Mendelssohn); Glee, "There is beauty on the mountain"—Miss Jessie Jones, Miss Butterworth (Westmorland Scholar), Mr. Henry Guy, and Mr. Wadmore (Goss); *Presto Scherzando*, in F sharp minor, pianoforte—Mr. Ridgway (Mendelssohn); Cavatina, "O mio Fernando" (*La Favorita*)—Mrs. Dolby (Donizetti); *Nachtstück* (Schumann), *Les Soirées de Vienne*, No. 6 (*d'après Schubert*) (Liszt), pianoforte—Miss Troup; Part-song, "Cade ancor la notte amica" (Schira). Accompanists—Mr. Eaton Fanning and Mr. Walter Fitton.

The next Students' Concert will take place on Wednesday, June 5.

A new opera, entitled *Les Touristes*, has been brought out at Zurich. The name is suggestive.

M. MERELLI, director of the operas at St. Petersburg and Moscow, has received the Cross of Stanislas, from Alexander II.

WAGNER AT BAYREUTH.

(From Dr. Taylor Shoe.)

After three days' brilliant festivities, in which 250 male and female singers, 100 musicians, and 1,000 guests have taken part, the foundation stone of the Festal Theatre has been successfully laid, though the ceremonies were marred by a drenching rain, disarranging the original programme. The projected theatre will stand on an elevation overlooking the city, and distant from it fifteen minutes' walk. It was arranged that the singers after the ceremony and Herr Wagner's address, should join in a chorus, but the rain interfered, and the festive proceedings had to take place in the Opera-house. Nevertheless, thousands assembled on the spot, and Herr Wagner was greeted in proportion by many tongues and palms.

The Opera-house was crowded. The stage was filled with singers and musicians. Herr Wagner was enthusiastically received when he appeared, leading his wife, followed by five solicitors. When they had taken their seats, the Burgomaster welcomed the guests, and cheers were given for the King of Bavaria and the Emperor of Germany. Herr Wagner then addressed the assembly upon the subject of the projected theatre, and expressed his confidence in its success. He rejoiced at the presence of the singers, musicians, and friends, who had assembled in a true German spirit. The theatre they proposed to erect in his honour would, he hoped, be a gathering place for the best German talent, and a nursery of dramatic and musical art. As Herr Wagner concluded his remarks he raised his hands with expressive energy, and a chorus was immediately after given by 300 persons with marvellous effect. Herr Wagner, who appeared deeply moved, embraced his wife and children, and the friends near him, including many solicitors.

In the afternoon there was a grand concert, at which Beethoven's Ninth Symphony was given. Herr Wagner directed; and the vocalists were of the highest rank. The festivities were closed by a banquet, which Herr Wagner attended.

100,000 thalers have been subscribed, but 200,000 are needed. The festivities are declared to be a great success by all present, and the future of the Festal Theatre is considered to be assured. The day being Herr Wagner's birthday, the composer received congratulations from all parts of Germany.—T. SHOE.

MR. SANTLEY'S CONCERT.

One evening last autumn, St. James's Hall was filled with a crowd eager to bid Mr. Santley "God speed," though, perhaps, wondering why an artist who is ever acceptable to English audiences should take himself across the Atlantic. On Tuesday evening the same hall was filled with another crowd, eager to welcome him back, and bent upon showing that, for unstinted admiration, there is "no place like home." Mr. Santley could hardly have desired better evidence of his great popularity than the reception he met with. It is not so much that ladies waved their handkerchiefs, and men shouted a noisy greeting, as that the whole affair was marked by unmistakable genuineness. The people obviously put their hearts into the work of bidding Mr. Santley welcome, and the value of that sincerity exceeded the worth of any other possible demonstration. It is pleasant to see merit thus recognised—all the more pleasant when distinction has been gained by the honest and unaffected use of natural endowments without stooping in the least degree to artifice or trick. Such distinction is eminently that of our English baritone. Mr. Santley was wise to confine his share of Tuesday's concert to songs he has made familiar, because, if anything could enhance the pleasure of seeing him back, it was the hearing of music closely associated with his name. The selections made were, "O, ruddier than the cherry," "The Bell-ringer," and "Hearts of Oak," with "Pronto io son," and Mozart's "Sola, sola," as concerted pieces. The audience encored all three songs, as a matter of course, especially as they were sung in the artist's grandest manner, and with a voice which seemed to have gained rather than lost by hard work in a strange climate. Mr. Santley granted each demand, substituting the "Yeoman's Wedding Song" for Handel's air, and "The Stirrup Cup" for Wallace's ballad, but repeating the last verse of Boyce's nautical ditty. In the duet from *Don Pasquale*, sung with Madame Florence Lancia, the audience were reminded of the loss sustained by the Anglo-Italian stage when Mr. Santley withdrew from a position rarely gained by an English artist.

Mlle. Carlotta Patti, Mme. Néruda, Mme. Rita, Mr. Lloyd, Mr. Hallé, and others, assisted at the concert, but, as they presented nothing new, it is unnecessary to give details. Mr. Lindsay Sloper, who was associated with Mr. Santley's American tour, accompanied some of the songs. He might well have taken the more dignified place of soloist.

ST. JAMES'S HALL.

REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S

Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Four remaining PIANOFORTE RECITALS (Twelfth Series) will take place on the following Afternoons:—

FRIDAY, May 31, FRIDAY, June 7, FRIDAY, June 14, FRIDAY, June 21.

FFITH RECITAL,
FRIDAY AFTERNOON, MAY 31ST, 1872,
To Commence at Three o'clock precisely.

Programme.

PART I.

| | |
|---|----------------|
| TRIO, in E, for Pianoforte, Violin, and Violoncello (No. 4 of Breitkopf's Edition)..... | Haydn. |
| Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PEEZE. | |
| SONG, "The Valley"..... | Gounod. |
| Mr. MAYBRICK. | |
| HUMORESCUE, in B flat, Op. 20, for Pianoforte..... | Schumann. |
| Mr. CHARLES HALLÉ. | |
| PART II. | |
| SONATA, in E, for Pianoforte and Violin..... | Bach. |
| Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA. | |
| SONG, "Per la gloria"..... | Buononcini. |
| Mr. MAYBRICK. | |
| QUARTETT, in A minor, Op. 43, for Pianoforte, Violin, Viola, and Violoncello..... | F. Kiel. |
| Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, MM. STRAUS, and PEEZE. | |
| Accompanist:..... | HEAR SAUERBREY |

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MARRIAGE.

On the 6th April, at Newera-Eleiga, Ceylon, by the Rev. W. Oakley, SHELTON AGAR, of Ampitiakande, to EMILY, daughter of Gottlieb A. CRUWELL, of Dambetenne.

TO CORRESPONDENTS.

GRIFFITH GOUGH.—Mr. Gough is wrong in every particular. The first representative of Margaret, in M. Gounod's *Faust*, when produced at the Théâtre Lyrique, in Paris, was Mme. Miolan-Carvalho (wife of the then spirited manager). In London, the first Margaret (at Her Majesty's Theatre—under Mr. Mapleson's direction) was Mdle. Tietjens, Signor Giuglini being the Faust. Mr. Gough had better speak about things with which he is more familiarly acquainted—say chiselling, *not* in the manner of the late Benvenuto Cellini.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 25, 1872.

GIULIO REGONDI.

IT has often been said that the world knows nothing of its greatest men. This is hardly true with regard to the admirable musician and artist who has just left us. The world does know something of Giulio Regondi, though by no means all it might have known. Man is the creature of circumstances; and circumstances were against him, otherwise he would have had a place among the most illustrious sons of art—a place for which he was fitted by supreme endowments. Such a man should not "join the majority," without the tribute which is his due, the more because, owing to the despotism of events, it was not paid during

his life; and we are, therefore, glad to present our readers with an article contributed by one of his personal friends, and most ardent admirers. The details that article communicates will not fail to be read with interest, especially by amateurs who were discerning enough to recognise, during his lifetime, all the merit of the man.

Our valued contributor, Mdme. Fauche, writes:—

On Monday, at twelve o'clock, on the 6th of May, 1872, in a small house near Hyde Park, died Giulio Regondi. He was known to the world as a wonderful musician; but that is not the only light in which he merits to be remembered. His first recollection of himself was in a grand old house at Lyons, where he resided with a man who called himself his father, and who gave instruction in the Italian language. Dr. George Young, a physician of repute in London, and brother to Charles Young, the tragedian, was travelling to Italy, but stopped at Lyons to take lessons and improve himself in speaking Italian. In the course of his study, Regondi constantly expatiated on the talents of his son.

Dr. Young heard Giulio play the guitar, and was both charmed and astonished. He advised Regondi to take the boy to London. It was probably with this object in view that the poor boy was made to practise five hours per day; while the father left home early and only returned to dinner late. The outward door of their apartment was kept locked to prevent the boy from leaving the house, where he remained always alone, and a neighbour, residing in a room adjoining theirs, was induced to watch and report on the boy's practice. According to that report he was placed at the father's bedside to make up whatever time he was said to have missed during the day.

Dr. Young used to describe Giulio, at that time, as having an intellectual head, with a delicate, refined person; his feet well proportioned and shaped, but his hands were strong and more vigorous than the rest of his body, probably from their having been so much used at a tender age.

The boy had not remembered having left the house, when a man appeared who measured him for a suit of clothes, in which he went to a public concert where he performed. On that occasion Regondi carried him arrayed in a velvet tunic, ornamented with gold, and a velvet hat and white feathers. On looking at the audience from the back of the stage, the boy was too frightened to move, and Regondi took him and his guitar in his arms and placed them on a stool in the front of the stage. As soon as the piece of music was finished the house rose to applaud and encore, upon which Giulio ran off the stage in alarm. With difficulty he was caught and made to play again.

He said that he had been sent for more than once to play with the Duc de Bordeaux, but whether in passing through Paris to England, or in England, is not known. He also said (to the writer of this sketch) that, some years later, he became intimate with a gentleman who professed to be the son of Louis XVI (who is thought to have died, and was buried in the prison where the Royal family were confined). This intimacy led to a proposal that he should marry the pretender's daughter, a proposal which gave him no little discomfort, until a letter from the young lady explained that, from her father's destitute state, she felt it her duty to accept an offer she had received, which would ensure him independence for life. On the testimony of several professional gentlemen, who knew Giulio on his arrival in London, he was not seven years old. Mr. Charles Neate was one of those gentlemen, also the late Mr. Tomkinson. His success both in public performances and private society was complete. He made two tours in Germany—one with Mdme. Dulken, the other with Mr. Lidell—in both instances with great triumph. He spent several days at the country seats of the English aristocratic families, and went with Regondi to private houses for an hour's performance, and constantly received a much higher remuneration in presents than the sum for which he was engaged (twenty pounds).

He believed there must have been several thousand pounds in the funds when Regondi left England with his earnings. At the termination of one London season, Regondi gave Giulio a five pound note, and sent him to prepare for their "season" at Brighton, which they had regularly attended since coming to

London. After waiting until his pecuniary resource was exhausted, without receiving any reply to many letters he had addressed to his father, the poor boy drooped and would have died from starvation but for the care and thoughtfulness of his hostess. He was roused by her to the necessity of learning "how to live."

It was many years after this event that Regondi "wrote for money, saying he was dying!" Giulio sent for him to London, where he spent the last years of his life. The first medical men in London—Ashley Cooper was one—saw him from time to time, each visit being paid two guineas, besides a daily attendance from his regular physician. We must turn back to the great musical event of his life—the invention of "the concertina" by Mr. Wheatstone. This clever man of science required an artistic mind to bring the instrument into life. Regondi being shown the ingenious masterpiece, was asked what could be done with it. He replied, "My son will bring out its powers if anyone can do so." The lad did indeed give it life. He did indeed study it! He published a "Method" or "Guide Book," which gave clear, concise rules for pupils which no master since has been able to improve upon. It is not too much to say that Giulio Regondi's performance can never be equalled. All he did has died with him. No other equally great musician, with the same scientific talent, would be likely to devote year after year to the enormous amount of practice which he bestowed on his fingers. And when will an individual arise possessing the taste and refinement which perfected this wondrous union of means to an end? He was a fine linguist, speaking and writing French, Italian, and English with rare purity. He spent but little on his own person, but to those whose age required comforts beyond their means to obtain, or wherever he saw sickness or sadness, he poured forth his earnings with generous sympathy. It is delightful to record the deep affection and care with which he was watched and attended during the last twenty months of intense and constant sufferings by his professional friends. Every medical treatment and known remedy was applied during his illness. A subcutaneous injection of morphia, continued for several months twice a day, relieved his sufferings.

He was a rare creature, and, like all such exceptionally organized men, his experience in life partook of more grief and pain than of enjoyment and pleasure. May a higher state of existence be his portion.

M.D.M.E. F.

These details, while of extreme interest, are of extreme sadness, but the fate of Giulio Regondi is only another illustration of the sorrow which waits upon genius. We join in the concluding aspiration of our correspondent's letter. Canning called the New World into existence to redress the balance of the Old; and were we not instinctively sure of an Hereafter, it would be necessary to create one.

MADAME ARABELLA GODDARD leaves England, for the Great Boston Peace Jubilee, next Saturday, June 1st.

FLORENCE.—Though new operas are by no means such rarities now in Italy as fresh green peas are at Covent Garden in January, having, on the contrary, been of late years as plentiful as blackberries—and, by the way, worth about as much—managers appear to have taken a fit of liking for works which cannot certainly be termed novelties. Thus Guglielmi's opera, *La Donna di più Caratteri*, has been revived at the Teatro degli Arrischiati, and has proved successful. The same may be said with respect to the revival of Bellini's *Beatrice di Tenda* at Naples and Rome. Mercadante is another composer of days gone by who has also just contributed to furnish titles for the posters of the present generation, his *Vestale* having been reproduced at the Teatro Capranica, and his *Virginia* at the Teatro Apollo, in Rome.

MANNHEIM.—A few days ago, fifty years had elapsed since Weber's *Der Freischütz* was first brought out at the Grand-Ducal Theatre. During this period, the opera has been represented one hundred and fifty times. It did not cost much, the price paid for it being 24 ducats, and it has brought in 56,000 florins clear profit. The composer, it will be seen, did not, to use an expressive though rather vulgar phrase, "make a very fat thing of it," but it may be asserted, without fear of contradiction, that the Grand-Ducal Management certainly "struck it." The jubilee performance attracted a most numerous audience, who filled every part of the house, and applauded every part of the performance.

OCCASIONAL NOTES.

"HERR WAGNER was there." "Herr Wagner was enthusiastically received." "Herr Wagner directed." "Herr Wagner attended the banquet." "The day being Herr Wagner's birthday, Herr Wagner received congratulations from all parts of Germany." No one will ask whence come these startling items which have been deemed worthy the attention of a "special correspondent." It is only in Bavaria that there is Wagner, the whole Wagner, and nothing but Wagner. It is only in Bavaria where the opening of a new theatre at Bayreuth is regarded as a fact of European importance, as compared with which all other questions are purely trifling. Perhaps Bavaria is not the only country which has in former times been ruled by a leader of the *corps de ballet*, but it is surely the only land which has been turned into a chorus directed by a conductor's *baton* since the days when King René turned Provence into a singing school. Herr Wagner is in the proud position of being the representative of a line of Bavarian Sovereigns of which the first was Lola Montes. No wonder that so great a prophet in his own country should be regarded with only doubtful admiration abroad. If his music has all the merit which he claims, still we, who remember the history of Beethoven, cannot be expected at once to accept the musical Islamism which the Music of the Future promises to realise. Perhaps we may come to appreciate even Herr Wagner in time. Self-assertion is a terrible power. But meanwhile it is amusing, if not edifying, to see a real living nation ruled as though it were an operatic stage. The spectacle may be instructive to our theatrical managers, if not to our administrators.—ABEL GROG.

CONCERTS VARIOUS.

M.D.L.L.E. CARRENO, the young Spanish pianiste, gave her concert at the Hanover Square Rooms, on Wednesday morning, with the assistance of Mdlle. Marimon, Mdlle. Roze, Signors Foli, Vizani, M.M. Ries, Paque and Cowen. Mdlle. Tietjens was prevented by indisposition from singing. Mdlle. Carreno played a ballade and a nocturne by Chopin, a ballade by Gottschalk, her own "Revue à Prague," and, in conjunction with Mr. Cowen, Schumann's "Andante and Variations" for two Pianofortes, and was frequently recalled to receive the applause of the audience.

MADAME LEMMENS-SHERRINGTON's concert took place at the Hanover Square Rooms on Thursday morning, before a large and fashionable audience. Madame Sherrington introduced with great success two new waltzes (valse études), the "Scale waltz" and the "Shake waltz," being examples from a series of "Six Waltzes in the form of Studies," which the accomplished vocalist has written. Want of space compels us to defer details of Madame Sherrington's concert until next week.

MR. JOHN FRANCIS BARNETT's grand orchestral and choral concert took place at St. James's Hall, on Monday evening, the 20th instant, under the immediate patronage of His Royal Highness the Duke of Edinburgh, and a most distinguished list of noble patronesses. The performance consisted of two parts, the one, *Paradise and the Peri*, the other *The Ancient Mariner*—the two cantatas composed expressly for the Birmingham Musical Festival. The vocalists were Madame Lemmens-Sherrington and Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas. There was a band, numbering with the chorus, 350 performers. Mr. Nedermeyer lead, Mr. A. Baith presided at the organ, and Mr. J. F. Barnett himself was conductor. In *Paradise and the Peri* Madame Lemmens-Sherrington sang splendidly. It appeared as though, conscious that the renowned Hungarian singer was to be heard in the other cantata, she would prove that English sopranos can hold their own against all comers. It will be readily conceived that the greatest possible amount of disappointment would have been experienced and exhibited, when, prior to the commencement of the second part of the concert, an announcement was made that Madame Tietjens could not sing. Two causes, however, operated to mitigate these feelings—the one, that Madame Lemmens-Sherrington, although without rehearsal, kindly undertook to sing the part assigned to Mdlle. Tietjens; and the other, that the letter sent at the last moment by Mdlle. Tietjens, and which was read to the audience, was so regretful in its accents, and so honest and lady-like in its straightforward statements, as to carry conviction at once to the minds of all present that the great singer was much pained and troubled at the unavoidable disappointment occasioned by her hoarseness and debility. Madame Lemmens-Sherrington sang better, if possible, than before, and her coadjutors, one and all, were as perfect as they always are. The concert was one of the chief legitimate successes of the season.—H. L.

ST. JOHN'S WOOD SOCIETY OF MUSICIANS.—The second concert of this season took place, under the direction of Mr. Lansdowne Cottell, in the Store Street Rooms, which were fully attended. A number of vocal and instrumental pieces were executed with more or less success by the members. Among the instrumental were Weber's "Moto continuo," capially played by Miss Elcho, a pupil of Mr. Cottell's, and a pianoforte fantasia, composed and played by Miss Madeleine Mead. Among the vocal "successes" were Signor Arditi's "Il Bacio" (Miss Alexandrina Dwight), Henry Smart's trio, "Queen of the Night" (Miss Dwight, Miss Crichton, and Mr. Bell), and Mr. Weber's setting of Byron's "Farewell" (Miss Klein), which was encored. Mr. Cottell has organized his society well, and the members are already making considerable progress in their vocation.

MR. ALFRED GILBERT AND MADAME GILBERT'S third chamber concert was given at St. George's Hall, on Saturday afternoon, the 18th inst. Two trios of Beethoven and one of Haydn, together with the Moonlight Sonata, with and intelligently rendered by Mr. Gilbert, and solos for violin and violoncello, played by Mr. H. Holmes and Signor Pezze, formed the instrumental portion of the entertainment. The vocal department was most ably and efficiently carried out by Madame Gilbert, Madame Martorelli Garcia, Miss Susannah Cole, Mr. Wilbye Cooper, and Mr. Reed Larwill. Madame Garcia was encored in an aria by Gounod, and a similar honour was accorded to Mr. Reed Larwill in Handel's "Sound the alarm." We were pleased to see the room well filled by a fashionable and discriminative audience, notwithstanding the unfavourable state of the weather.—H. L.

M. ALEXANDRE BILLET gave the first of a series of three recitals of pianoforte music on Thursday afternoon, the 16th inst., at St. George's Hall, aided as to the instrumental portion by Madame Camilla Urso, violin, and M. Paque, violoncello, with Mdle. Rosamanda Doria as vocalist. Schubert's grand and characteristic trio in B flat was finely played, and was followed by Beethoven's sonata in G (Op. 31), No. 1. There are few living pianists so capable of bringing forth the salient points of this work as M. Billet, in which, particularly with respect to the *adagio*, and its infinite variety of florid passages, M. Billet exhibited that full crisp touch and remarkable clearness of intonation for which he is renowned. In classical music, such as that of the two above-mentioned compositions, M. Billet has advantages over other classicists, almost peculiar to himself, viz., a combination of the qualities required for interpreting and phrasing the highest and most profound works with the brilliancy, rapidity of execution, and general dexterity required for the florid and romantic class of pieces. M. Billet played, also, a *pastorale* by Steibelt, coupled with a small composition by Field, called "Midi," and likewise Chopin's Valse (Op. 34). Madame Camilla Urso and M. Billet played a sonata in G minor (Op. 129), No. 4, by Joachim Raff, thus bringing into notice this intelligent and conscientious composer. The sonata is called a chromatic sonata, and is interesting in its originality of design and composition. Mdle. Doria was much applauded in Mozart's "Quando Miro," and in two of Schubert's songs.—H. L.

HER MAJESTY'S OPERA.

The return to England, after four or five years' absence, of the young American singer, *par excellence*, Miss Clara Louise Kellogg, has caused general satisfaction. Miss Kellogg could not have chosen a part better suited to her in all respects than that of the heroine of Donizetti's *Linda di Chamouni*, in which she caused so lively an impression when she was last among us. That lively impression was renewed the other night, and with excellent reasons, for Miss Kellogg has made unquestionable progress in her art. Nothing could be more intelligent than her entire conception of the character of Linda, or more gracefully natural than the manner in which she carries that conception out. The audience, pleased to welcome her once more, *encored* her in the sprightly *cavatina*, "O luce di quest' anima," and applauded her unani- mously in each of the striking situations of the opera—more especially in the scene where Linda resents the insult offered to her by the Marquis de Boisfleur (Signor Borella), and that still more dramatic one where Antonio—most powerfully represented by the new bass baritone, Signor Rota—indignantly rejects the alms which he supposes to be the price of his child's dishonour. In each of these trying scenes Miss Kellogg created a genuine impression. As the heroine of Donizetti's *Lucia*, she is hardly so much at her ease, the music and the character being less within her means; but even here, and more particularly in the duet with Signor Mendioroz, when Enrico deceives his unhappy sister with the forged letter, and in the contract scene, there is very much to admire in Miss Kellogg's performance, which, if occasionally lacking power (as in the scene of the madness of *Lucia*), is marked throughout by rare perception. Signor

Campanini, the new tenor, who played Edgardo, hardly justified on the first representation of *Lucia*, the enthusiastic applause bestowed upon his Gennaro. He was not "in good voice," and was evidently suffering from the effects of our London spring. At the second, however, on Saturday, he was infinitely better, and fully warranted a belief that, when restored to his means, his Edgardo, far more trying as it is to the physical resources of a singer, may prove quite equal to his Gennaro. In any case there is a charm in the phrasing and enunciation of this gentleman which can never fail to please—not to speak of the mellow and beautiful quality of his voice, his manly bearing, and apparently thorough knowledge of the requirements of stage effect. That the public has taken Signor Campanini into favour can scarcely be doubted, and every opera-goer must hope that in him the long-wanted desideratum of a genuine Italian dramatic tenor is found. Time alone can show, and much depends upon the extent of Signor Campanini's repertory. An artist may be all that could be wished—nay, incomparable in one or two especial parts; but what is required is one who excels in many operas—who, in fact, is more or less intimately acquainted with the whole catalogue of works usually in demand. If Signor Campanini is thus provided there will be good cause for rejoicing.

On Whit-Monday night the *Sonnambula* was given, with Mdle. Marimon as Amina—instead of the *Barbiere di Siviglia*, originally announced, but postponed, we learn, in consequence of the non-arrival of M. Capoul, who was to have sustained the character of Almaviva.

The other operas during the week were *Lucrezia Borgia* and *Lucia di Lammermoor*. *Semiramide* is, happily, to be repeated to-night. Meanwhile, we are glad to hear that Cherubini's *I due Giornati (Les deux Journees)* is in active rehearsal. A novelty at last! and by no means before it was wanted. Its character, besides, will make it all the more welcome.

GIULIO REGONDI.

(To the Editor of the "Musical World.")

Sir,—In the year 1834, the late lamented Giulio Regondi, then in his eleventh year, was residing with his adopted father in Dublin. Mrs. Hemans, the poetess, who lived at 20, Dawson Street, in that city, was then on her death bed. After a lingering illness, one of the few visitors admitted to her room, after she became entirely confined to it, "was that most gifted and gracious child" as she described him (for such he then was, both in years and appearance), Giulio Regondi, in whose wonderful musical genius she had previously taken great delight, whilst his guileless and sensitive nature inspired her with a warm feeling of interest. The lines she had addressed to him in the preceding year flowed from that well-spring of maternal kindness which was ever gushing within her bosom, and which made every child—still more every loving and motherless child—an object towards which her heart yearned with tender sympathy. The little fellow showed the greatest anxiety during her illness, and was constant in his spontaneous inquiries. Sometimes he would call to ask for her on his way to play at the Castle concerts, or at some other evening party; and as he stood in the doorway, with his innocent face, his delicate form, his long fair hair streaming down his shoulders, and his whole air and bearing so different from the everyday beings around him, one might almost have taken him for a messenger from "the better land." The following are the lines she penned after hearing him play on the guitar—I am your obedient servant,
WELLINGTON GUERREY.

TO GIULIO REGONDI,

THE BOY GUITARIST.

Blessing and love be round thee still, fair boy!
Never may suffering wake a deeper tone,
Than genius now, in its first fearless joy,
Calls forth exulting from the chords which own
Thy fairy touch! Oh! may'st thou ne'er be taught
The power whose fountain is in troubled thought!

For in the light of those confiding eyes,
And on the ingenious calm of that clear brow,
A dower, more precious e'en than genius, lies—
A pure mind's worth, a warm heart's vernal glow.
God, who hath graced thee thus, oh, gentle child,
Keep, 'midst the world, thy brightness undefiled.

ROYAL ITALIAN OPERA.

On Monday night Madame Adolina Patti played Leonora in the *Trovatore*, "for the first and only time this season." No one can have forgotten the success Madame Patti obtained in this character some years ago, with Mario as Manrico; and no one will be surprised to hear that she created an equally powerful impression on Monday. High tragic parts may not be exactly suited to the genius of this universal favourite; but Verdi's Leonora is an exception to the rule; and Madame Patti's whole performance was received with enthusiasm by one of the most crowded audiences of the season. The "Miserere," in which Signor Nicolini shared the honours, was, as usual, encored, and the last verse repeated. Manrico is one of the French tenors most effective assumptions, and applause and recalls followed his energetic delivery of the boisterous air, "Di quella pira." The mere statement that Signor Graziani was the Conte di Luna is enough to satisfy any musical reader that the popular air, "Il balen del suo sorriso," was encored and repeated. Mdle. Scalchi played Azucena, and sang the music, which is well suited to her rich contralto voice, admirably well. The parts of Inez and Ferrando were sustained with their accustomed care by Mdle. Anese and Signor Tagliafico. The opera was keenly enjoyed from first to last, Mdme. Patti, with the other principal performers, being frequently called before the curtain.

Mdme. Albani appeared on Tuesday evening as Gilda in *Rigoletto*; and though the character exacts higher dramatic powers than any of those she had previously essayed, the result was not less satisfactory, nor was the verdict of the audience less approving. Despite her somewhat limited opportunities, the young Canadian *prima donna* has acquired the art of exciting sympathy and admiration in no ordinary degree. This was, perhaps, most fully shown by her essay as Gilda; for whether singing "Caro nome," or representing the agony and self-sacrifice of the Jester's daughter, she was applauded with a warmth shown only towards public favourites. Looking at this in connection with Mdle. Albani's previous successes, we have a right to congratulate her upon special good fortune; and also the public upon at once seeing in this young stranger materials for an artist of uncommon value. To contrast what she could only have been in America, with what she is now, after but two or three years of European training and experience, is to receive proof that encouragement of Mdle. Albani will not be wasted. Her Gilda was, in all respects, a most creditable performance; not finished, either vocally or dramatically, because finish only comes with time and lengthened effort, but exhibiting resources such as warranted all the favour shown by a well pleased house. Mdle. Albani made her greatest effect as a singer in "Caro nome," being called upon to repeat the air; and her acting showed most power just where power was most needed—in the intensely dramatic business of Gilda's last scene. On the whole, she made a good step in advance by this performance. A new Maddalena appeared in the person of Mdle. Ohm, about whose antecedents we know nothing, and respecting whose claims we can say nothing till we hear her under more favourable conditions. The young lady's nervousness affected even the truth of her intonation. Signor Nicolini was a superb Duke to look at, and neither in acting nor singing did he want energy. The audience, however, treated his rendering of "La donna è Mobile" with singular coldness. It is unnecessary to discuss the Rigoletto of Signor Graziani, because not only is the character familiar, but, once seen, it cannot easily be forgotten, with such melodramatic force does the favourite baritone invest it. Signor Graziani has his own notions of a Court jester, and he conveys them unmistakably to the public. A more picturesque Sparafucile than Signor Tagliafico need not be desired. The quartett in the last scene (*mirabile dictu!*) was not encored.

Don Giovanni was played on Thursday, and the *Africaine* was announced for last night. This evening, *Fra Diavolo*.

The Emperor of Germany has granted permission for the band of the "Emperor Francis Regiment of Guards" to accept the invitation of the city of Boston, to take part in the great musical "Peace Festival." They will embark on the 31st inst, and, by order of the Emperor, will wear the Prussian uniform.

MUSIC IN VIENNA.

Mons. Rubenstein has left. The evening before his departure, his friends invited him to what is here termed a *Bankett*. The word means literally, in English, a "Banquet," but, in this case, was used to designate a very simple, though agreeable entertainment, given at about the time Belgravia dines, and Germany thinks of having its supper. It went off very well, though several speeches were made in the course of the evening.—The first rehearsal for the Wagner-Concert took place in the small room of the Musical Association, under the direction of Herr Wagner himself. On making his appearance he was greeted by the orchestra with a *Tusch*, or "flourish." His attention having been directed to the fact that all the pupils of the Conservatory were in the audience part of the room, through which part he had not passed, he advanced towards them, and, with the words: "My young friends, we all belong to one another, so stop where you are," invited them to listen to the rehearsal. When it was concluded, Herr Hellmesberger gave a signal for a cheer in honour of Herr Wagner. The latter seemed much gratified, and thanked all present very heartily. The programme included the overture to Gluck's *Iphigenia in Aulis* with a finale by Wagner; Beethoven's *Sinfonia Eroica*; Prelude and new Introduction to *Tannhäuser*, Wagner; Prelude and concluding Movement from *Tristan und Isolde*, Wagner; and Wotan's Farewell and "Feurzauber" from *Die Walküre*. Herr Wagner was invited to be present at the unveiling of Schubert's Monument on the 15th inst., but declined. Of course; Herr Wagner is not over partial to taking part in manifestations of respect to any artist—except himself.

THE NEW OPERA.

(From the "Morning Post.")

Gelmina, by Prince Poniatowski, is at present being rehearsed at Covent Garden. We cannot give any opinion of the music, for no one has yet heard it; but we trust, with no small degree of faith, that the author of *Pierre de Medicis* and of *Don Desiderio* will give to the world a work worthy both of his musical fame and of the artists who are to interpret his inspirations. Madame Patti, Signors Naudin, Cotogni, and Bagagiolo form a quartet of which any composer might well be proud as the interpreters of his thought; and with artists of this stamp, if the Prince does not achieve a success, the fault will certainly be his own. The libretto, by F. Rizzelli, is highly spoken of both for its rhythmical arrangement and its dramatic situations. The great feature of the new opera is that it is the first that has been written expressly for Madame Patti. Covent Garden will thus be the theatre of the first absolutely new and original creation of "La Diva"; and Prince Poniatowski may rest satisfied with the proof of confidence thus given to him by the greatest lyric singer on the stage. We hear that the death of *Gelmina* is one of the most touching scenes imaginable. The composer has treated it in a manner quite new to the operatic stage. Instead of the expiring heroine singing a long phrase or shrieking wild melodies at the last moment, the inspiration of the author has led him to make *Gelmina* die to a *pianissimo* of the orchestra, which stops as she breathes her last. This is indeed new and bold, and calculated to produce a great effect. It is said that Patti interprets this touching last scene with such serenity and truth as to make it impossible to withhold sympathy and tears.

BERLIN.—A prospectus has just been issued for "The Publication of old Works on Music, practical and theoretical, more especially of the fifteenth and sixteenth Centuries," under the patronage of His Royal Highness Prince George of Prussia. The work will be edited by the Society of Musical Research, and will be commenced as soon as the subscription list numbers two hundred names. Every subscriber engages to pay five thalers for the first year, and the same amount for the second; four thalers for the third year, and as much for the fourth; and three thalers for each succeeding year, until the profits shall allow the sum to be still further reduced. Should the enterprise meet with the success anticipated, the promoters expect to be able eventually not only to relieve the subscribers from the necessity of making any further payments, but think they shall be able to pay them a yearly dividend upon their subscriptions. We hope they may be right. Subscriptions are received by Herr Robert Eitner, Schönebergerstrasse, No. 25, Berlin.

MR. JOHN FRANCIS BARNETT'S CONCERT.

Since the days when England had the supremacy in musical composition few native composers have ventured to appeal to the public with a programme selected entirely from their own works, except in the case of oratorio and opera performances, and still fewer have deserved commendation for their temerity in doing so. Mr. Barnett's plan of presenting two cantatas of his own composition on the same evening, and successfully enlisting the attention and exciting the admiration of *cognoscenti*, must, therefore, be alluded to with satisfaction as an assertion of the claim which English musical art has to be placed on an equality with that of foreign countries. The performance of last Monday evening, in St. James's Hall, was an experiment, so far as the juxtaposition of his two cantatas was concerned. That a separate performance of each would renew the favourable impression previously excited was readily conceded, and the only question was if sufficient diversity of character would be apparent when two such cantatas as *Paradise and the Peri* and the *Ancient Mariner* were rendered consecutively. The crowded audience of Monday evening answered in the affirmative; and far from becoming weary as the second cantata ran its course, the charm of the music elicited stronger and stronger demonstrations, and the clever composer ultimately came in for an "ovation" which fully showed the esteem in which his talents are held. The singing of the principal artists could not have been more satisfactory. Madame Lemmens-Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas delivered their numerous solos, not only with accuracy, but with so much spirit, taste, and effect, as to create demands for the repetition of certain favourite *morceaux*. Mr. Barnett, who conducted his own music, however, judiciously refused to accept more than one compliment of the kind. Mdlle. Tietjens was announced to sing in the *Ancient Mariner*, but was prevented by indisposition. The kind manner in which Madame Lemmens-Sherrington, after singing all through *Paradise and the Peri*, undertook to render the principal soprano part in the second cantata, was as favourably commented upon as her splendid execution of the difficult solo, "The fair breezes blow," and the other admirable *morceaux* which abound in the work.

WAIFS.

Mdlle. Cora de Wilhorst is engaged for the ensuing Norwich Festival.

The opera which Verdi is now composing for the Milan Scala will be known as *Néron*.

M. Georges Hainl has (it is said) resigned the conductorship of the Conservatoire Concerts.

The once well-known tenor, Antoine-Aimé Renard died at Paris on the 9th inst., at 47 years of age.

The death of Mr. Robert Barnes, a well known and esteemed musical amateur of Manchester, is announced.

Tamberlick is in Paris, collecting a *troupe* for the next winter season at Havannah. He is expected very shortly in London.

Signor Francesco Mottino, an accomplished baritone vocalist, has arrived in London, and sings at the Crystal Palace to day.

Tagliafico (Signor Graziani being indisposed), played the Count in *Le Nozze di Figaro*, at the Royal Italian Opera, on Saturday Evening.

Les Huguenots, *Faust*, and *Robert le Diable* were played at the Grand Opéra last week. Novelty is at a discount there as much as elsewhere.

Signor Sarti, an Italian tenor of considerable repute, is at present in London. He is strongly recommended by Signor Tamberlick—no small honour.

The London Academy of Music ball, recently given at St. George's Hall, was as well attended as in former years, six scholarships being announced for competition, the result of the financial success.

Mr. H. E. Ward (Civil Service) has been appointed first tenor at Christchurch, Lancaster Gate. There were nearly thirty candidates. Mr. C. G. Verrinder is the organist and director of the choir.

M. Schelcher, author of the "Life of Handel," and now a deputy in the French National Assembly, has presented the Conservatoire with a number of the great master's MSS. Why were they allowed to go out of England?

"Mr. Richard Hoffmann," says the *Tribune*, "gave a delightfully intelligent and practical interpretation" of Mozart's pianoforte concerto in A, at the last concert of the thirtieth season of the Philharmonic Society of New York.

Mr. Ignace Gibsons has introduced, at his pianoforte recitals on P. J. Smith & Son's "Iron Strutted Pianofortes," at the International Exhibition, one of his new compositions, "La Fontaine," and Charles Mayer's "Une fleur timbrée," both of which were received with marked favour.

Signor Schira's new operetta, *The Ear-ring*, composed expressly for Madame Puzzi's Grand Concert, at St. George's Hall, is to be produced on Monday. Mdlle. Florence Lancia, Mdlle. Angèle, Mr. Turner and Mr. Desmond Ryan are entrusted with the principal characters.

The Eisteddfod at Llandoverly, South Wales, will take place on Wednesday next. Mr. Brinley Richards has accepted the office of adjudicator. Prizes are to be given for choral performances, and a special feature will be competitions on the national instrument of Wales (the triple-string harp).

On the occasion of the marriage of Mr. Fuchs to Miss F. Hamilton, daughter of Mr. Cohen of Calcutta, at St. Paul's, Avenue Road Church, St. John's Wood, on Thursday, a very large and excellent choir executed the music, which was composed expressly, by Mr. Fred Archer; the anthem, "Blessed are they," showed Mr. Archer's ability as a church composer to advantage.

The members of Brixton Church Choir met at the residence of the organist, Mr. W. Lemare, on Thursday evening the 16th inst., and presented him with an elegant ivory *bâton*, mounted with silver, as a mark of their respect. Mr. Lemare has resigned the appointment of organist to Brixton Parish Church, (which he has held for five years,) and has accepted that of organist and choirmaster to St. Saviour's, Herne Hill.

Mdme. Parepa-Rosa has returned from America to Europe; but instead of giving us here in England the advantage of her lark-like notes, she has gone over to Dusseldorf to sing to those abominable Germans, at the Rhenish Festival, conducted by Herr Anton Rubinstein. Fancy Herr Rubinstein at the same post which Mendelssohn occupied so often—and at the same town where he brought out his *St. Paul*, in 1836!

NORWICH MUSICAL FESTIVAL.—Sir Julius Benedict recently attended a rehearsal of his oratorio, *St. Peter*, in St. Andrew's Hall, Norwich. The choruses were carefully gone through, and many of them elicited expressions of approval from Sir Julius. At the conclusion of the practice Sir Julius referred to the loss which the members of the Norwich Choral Society had sustained through the death of their chorus-master, Mr. Henry Rudd, at the same time congratulating the members on the efficiency of the new appointment—Mr. Harcourt and Dr. Bunnett.

Les Cent Vierges, M. Charles Lecocq's latest new opera, has reached its sixtieth representation at the Theatre des Fantaisies Parisiennes at Brussels, and has also been produced with "immense success," says *L'Événement*, "at the Théâtre des Variétés, Paris. Those who like extravagant burlesque will be delighted with the piece which creates roars of laughter from beginning to end. The music by M. Lecocq abounds in tune, and shews his particular talent to advantage. The most popular piece in the opera is the waltz song (with the chorus), in the second act, by Mdme. Vanghell, and the concerted pieces are all remarkably effective. The piece altogether is capably acted and put upon the stage with great effect. In short, *Les Cent Vierges* is a decided success, and is likely to run at least a hundred nights.

If we do not say something every week about Mr. Gilmore's Boston Jubilee it is not because we have nothing new to say. A lady has sent to the Committee a "Song of Praise," based upon the 67th and 87th Psalms. Here are three of the lines:—

"May this Jubilee of nations leave its echoes on each heart,

May it raise our aspirations to enact the better part,

And among its revelations prove the triumph of High Art!"

To which every æsthetic person will respond "Amen!" While we are upon the subject, we may mention that unless Providence and the Supreme Court interfere, there will be no Jubilee, or none such as we have had reason to expect; for Mr. Carl Zerrahn (prince of conductors) has been drawn to serve as a jurymen from April to July! We think, under such circumstances, that the savagest Chief Justice that ever growled out a ruling would excuse Mr. Zerrahn.

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"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer*.

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic*.

"Signor Foli sang Herr Diehl's new song 'The Mariner' (at the Philharmonic Concert, Liverpool). It is an excellent and spirited piece of music, and was encored."—*Liverpool Courier*.

"Signor Foli has proved himself worthy of the title of best of bass singers known in this country. In every piece he sang he was at once the man of superb natural gift and admirable power of interpretation; but it was in the very genuine song of 'The Mariner'—a class of music and sentiment peculiarly well suited to his powers—that his rich, deep, strong basso and hearty delivery told with most success. It was very heartily applauded and encored."—*Cork Examiner*.

"The manner in which Signor Foli sang Diehl's new song, 'The Mariner,' elicited immense applause; and though the Signor appeared twice on the platform to bow his acknowledgments, the audience would not be content, and he eventually responded to their demands."—*The Nottingham Journal*, Saturday, January 20th, 1872.

"The new song by Diehl, which Signor Foli introduced at a later hour, possesses every element of wide popularity, including, of course, conventionality; and as it was really well sung, its re-demand, which was not complied with, was only natural."—*Birmingham Daily Post*, Thursday, January 18, 1872.

"In Diehl's song of 'The Mariner,' Signor Foli fairly brought down the house."—*Belfast Daily Telegraph*, January 13th, 1872.

"Signor Foli sang the song, 'The Mariner,' in such a manner that he was obliged to repeat it, the audience forgetting his indisposition in their enthusiasm."—*Belfast Times*, January 13th, 1872.

"A new song, 'The Mariner,' was introduced by Signor Foli, who achieved an unequalled success. The execution and manner were so well adapted to the music and words (both of a high character), that the singer fairly won the hearts of his hearers, but the well-merited encore was courteously but firmly declined. We have to thank Signor Foli for introducing this song to our notice: it will form a very pleasing addition to the repertoire of every baritone."—*Derby Mercury*, January 24th.

"A vigorous attempt was made to encore Signor Foli in a capital new song, 'The Mariner,' by Diehl, but without success."—*Bath Chronicle*, February 1.

"In the second part, Signor Foli gave 'The Mariner,' a new song, which is likely to become as favourite a piece as 'The Village Blacksmith.' So far as demonstrative public favour is concerned, Signor Foli carried away the honours of the night, for the encore which followed 'The Mariner' was a thorough storm. The Signor was literally taken by storm, too, for three times bowing of acknowledgment, with a shake of the head, meant to be a decisive negating of the re-demand, would not satisfy the audience, and at last another song was elicited."—*Staffordshire Sentinel*, January 27th.

"The piece which secured Signor Foli most applause was Diehl's 'Mariner.' This called forth such loud and prolonged applause that he was compelled to repeat it—two re-appearances on the stage, in response to the recall, being insufficient to satisfy the audience."—*Cardiff Times*, February 3rd.

"The new song, 'The Mariner,' was vociferously re-demanded. Signor Foli declined the honour of a recall, but after twice bowing his acknowledgments, the clamour, in which some part of the audience chose to indulge forced from him another song."—*Bradford Observer*, January 29th.

"Signor Foli's powerful and rich voice was heard to great advantage in 'The Mariner,' which elicited an encore."—*Leeds Mercury*, January 25th.

"In 'The Mariner,' a new song by Diehl, Signor Foli so gratified his audiences that he was recalled three times, and eventually yielded to the encore."—*Nottingham Daily Guardian*, Saturday, January 20th, 1872.

In the press,
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"Intelligence, or, as it has been called, intellectually, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work.—WALTER MAYNARD."

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16. SEE HOW LIGHTLY ON THE BLUE SEA (*Senti la danza invitaci*). From Donizetti's "Lucrezia Borgia."
17. SEE THE MOONLIGHT BEAM (*Non far Motta*). From Donizetti's "Lucrezia Borgia."
18. ON YONDER ROCK BOWLING. From Auber's "Fra Diavolo."
19. HAPPY AND LIGHT. From Balfe's "Bohemian Girl."
20. COME, COME AWAY (*Ah! que de moins*). From Donizetti's "La Favorita."
21. HYMEN'S TORCH (*Il destin*). From Meyerbeer's "Huguenots."
22. COME, OLD COMRADE (*The celebrated Chorus of Old Men*). From Gounod's "Faust."
23. 'GAINST THE POWERS OF EVIL (*The Chorus of the Cross*). From Gounod's "Faust."
24. O BALMY NIGHT (*Com e Geniti*). From Donizetti's "Don Pasquale."

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COMPOSITIONS FOR THE HARP,

BY

JOHN THOMAS

(Harpist to Her Majesty the Queen).

HARP SOLOS.

THE SEASONS.

| | s. | d. |
|---|----|----|
| Spring (Characteristic Piece) | 4 | 0 |
| Summer (Ditto) | 4 | 0 |
| Autumn (Ditto) | 4 | 0 |
| Winter (Ditto) | 6 | 0 |
| Hymn (from Winter) published separately | 3 | 0 |
| Pensive and Joyous (Fantasia) | 4 | 0 |
| La Méditation (Ditto) | 4 | 0 |
| L'Espérance (Mazurka) | 4 | 0 |

FOUR ROMANCES.

| | | |
|----------------------------------|---|---|
| The Tear | 3 | 0 |
| The smile | 3 | 0 |
| The Parting | 3 | 0 |
| The Remembrance | 3 | 0 |
| Le Soir (Premier Impromptu)..... | 3 | 0 |
| Le Matin (Second ditto) | 3 | 0 |

TRANSCRIPTIONS.

| | | |
|--|----|---|
| "Moonlight Sonata" | 9 | 0 |
| Adagio from "Moonlight Sonata" | 3 | 0 |
| The Harmonious Blacksmith | 3 | 0 |
| La Source | 4 | 0 |
| Una furtiva lagrima (L'Elisir d'Amore)..... | 3 | 0 |
| M'appari tutt' amor (Martha) | 3 | 0 |
| Assisa a piè d'un salice (Otello) | 3 | 0 |
| Nocturne (Dreyschoek)..... | 3 | 0 |
| Prendi, L'anel ti dono (La Sonnambula) | 3 | 0 |
| Six Studies (Series 1) | 15 | 0 |
| Six Studies (Ditto 2) | 15 | 0 |
| First Concerto (in B flat), Harp Part | 12 | 0 |
| Orchestral Accompaniments..... | | |

HARP AND PIANOFORTE DUETS.

| | | |
|--|----|---|
| Grand Duet, in E flat minor | 15 | 0 |
| Duet on Gounod's "Faust" | 10 | 0 |
| Duet on Melodies from "La Sonnambula" | 10 | 0 |
| Scenes of Childhood (No. 1), on Welsh Melodies | 8 | 0 |
| Cambria (No. 2), Ditto | 8 | 0 |
| March of the Men of Harlech | 4 | 0 |
| Souvenir du Nord, on Russian Melodies | 8 | 0 |
| Andantino, from First Concerto | 6 | 0 |

SIX GEMS FROM VERDI'S OPERAS.

| | | |
|---|---|---|
| Miserere and Tu vedrai (Trovatore) | 6 | 0 |
| Il Balen and Di tale Amor (Trovatore) | 6 | 0 |
| Si, la stanchezza m'opprime (Trovatore) | 6 | 0 |
| D'Amor sull' ali Rosée (Trovatore)..... | 6 | 0 |
| Un di, si ben rammentomi (Rigoletto) | 6 | 0 |
| La Sicilienne (Les Vêpres Siciliennes)..... | 6 | 0 |

FOUR DUETS FROM MEYERBEER'S "DINORAH."

| | | |
|--------------------------------|---|---|
| Shadow Air | 6 | 0 |
| Cradle Song | 6 | 0 |
| Fanciulle che il core | 6 | 0 |
| Santa Maria | 6 | 0 |
| L'Olivia (Valse) | 6 | 0 |
| La Gassier (Valse) | 6 | 0 |
| Il Bacio (Valse) | 6 | 0 |
| L'Ima (Valse) | 6 | 0 |
| L'Estasi (Valse) | 6 | 0 |
| Ben è Ridicolo (Canzone) | 6 | 0 |

DUETS FOR TWO HARPS.

| | s. | d. |
|--|----|----|
| Grand Duet in E flat minor | 15 | 0 |
| Duet on Melodies from "La Sonnambula" | 10 | 0 |
| Scenes of Childhood (No. 1), on Welsh Melodies | 8 | 0 |
| Cambria (No. 2), Ditto | 8 | 0 |
| March of the Men of Harlech | 4 | 0 |
| Souvenir du Nord, on Russian Melodies..... | 8 | 0 |

SONGS WITH HARP ACCOMPANIMENT.

| | | |
|--|---|---|
| An Exile sighed alone | 3 | 0 |
| Oh! where art thou dreaming? | 3 | 0 |
| Alfred's Song in the Danish Camp | 4 | 0 |
| There be none of Beauty's Daughters | 4 | 0 |
| O, merry are the bridesmaids (Bride of Neath Valley) ... | 2 | 6 |
| Home and Love | 3 | 0 |
| Thou art the Star | 3 | 0 |
| Land of the Minstrel and Bard (Gwladly Telynor a'r Bardd), Welsh patriotic Song and Chorus | | |

WELSH MELODIES.

ARRANGED AS SOLOS FOR THE HARP.

CONTENTS OF VOLUME I.

| | | |
|--|---|---|
| 1. Llwyn Onn (The Ash Grove) | 3 | 0 |
| 2. Clychau Aberdyfi (The Bells of Aberdovey)..... | 3 | 0 |
| 3. Per Alaw (Sweet Melody—Sweet Richard) | 3 | 0 |
| 4. Codiad yr Haul (The Rising of the Sun)..... | 3 | 0 |
| 5. Rhyfelyrch Gwyr Harlech (March of the Men of Harlech) | 3 | 0 |
| 6. Riding over the Mountain (Melody by John Thomas) | 3 | 0 |
| 7. Morva Rhuddlan (The Plain of Rhuddlan)..... | 3 | 0 |
| 8. Serch Hudol (Love's Fascination) | 3 | 0 |
| 9. Codiad yr Hedydd (The Rising of the Lark) | 3 | 0 |
| 10. Y Gādlys (The Camp—Of noble race was Shenkin)... | 3 | 0 |
| 11. Merch Megan (Megan's Daughter) | 3 | 0 |
| 12. The Minstrel's Adieu to his Native Land (Melody by John Thomas)..... | 3 | 0 |

CONTENTS OF VOLUME II.

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| 13. Bugeilio'r Gwenith Gwyn (Watching the Wheat)..... | 3 | 0 |
| 14. Nos Galan (New Year's Eve) | 3 | 0 |
| 15. Dafydd y Garreg Wen (David of the White Rock, or the Dying Bard to his Harp) | 3 | 0 |
| 16. Tros y Garreg (Over the Stone) | 3 | 0 |
| 17. Merch y Melinydd (The Miller's Daughter) | 3 | 0 |
| 18. Dewch i'r Frwydyr (Come to Battle) | 3 | 0 |
| 19. Ar hyd y Nos (All through the Night) | 3 | 0 |
| 20. Y Fwyalchen (The Blackbird) | 3 | 0 |
| 21. Torriad y Dydd (The Dawn of Day) | 3 | 0 |

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